

The

Barberpole Cat

Program and Song Book

An enjoyable way
to develop
quartet activity
in your chapter,
using 12 great songs



The Barberpole Cat Program

In 1971, International President Ralph Ribble launched a new Society activity known as the Barberpole Cat Program. Its purpose is to encourage as many Barbershoppers as possible to become involved in quartet singing. The goal is not necessarily the formation of registered quartets, although that would be a great result, if it were to happen. Rather, the program introduces men to the joy of singing with three other guys.

Since then, the Barberpole Cat Program has been consistently successful. The current list of 12 songs was selected in 1987 by a vote of Society members.

We hope the Barberpole Cat will become your favorite animal.

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Purposes of the program

- To encourage quartet activity at chapter meetings.
- To provide Barbershoppers with a common repertoire of songs that they can sing together, with any three other Society members, at inter-chapter activities, conventions and other barbershopping events.
- To enable Barbershoppers to gain confidence in performing in a quartet in an informal, supportive atmosphere.
- To teach Barbershoppers a repertoire of easy arrangements that a beginning quartet can perform.

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How the program works

There are many ways in which the Barberpole Cat program can be used by the chapter to encourage quartet singing. Here is one way:

The Music Leadership Team presents to the chapter board a proposal to begin the Barberpole Cat Program. A successful Barberpole Cat Program requires the cooperation of the program vice president, the music director and other members of the Music Leadership Team. Therefore, board approval is needed so that the required modest expenditure of funds can be appropriated, and a regular time period allotted for the program during chapter meetings.

Each chapter member who participates in the program should have a copy of this book Stock no. 6053, available through your *Harmony Marketplace* catalog. Included with the book are all individual program materials except awards.

The music director, or an assistant, presents the songs so that members can learn their parts in a group. The songs may be presented one at a time, or in groups of two or three. Spend about five minutes per song and review each song for about five minutes during the succeeding three weeks.

The quartet teaching method can be used to advantage with the Barberpole Cat Program. (See *Music Leadership Team Manual*, Chapter VIII.) If talent is available, more than one teaching quartet may be used. Review should be continued, as needed, as songs are learned. As the teaching quartet accurately sings each song without music, the quartet members automatically qualify for each song sung. Members of this group will probably be the first in the chapter to earn their Barberpole Cat pins.

A suggestion: Since there are twelve songs, it might be logical to present one song each month. By the end of a year, all of the Barberpole Cat songs could be learned.

Each week, there should be an opportunity for members to qualify on the songs. Since singing in quartets can speed the learning process, members may wish to practice their parts with three other men, with music in hand, in front of the chapter. Listening to the parts being sung by the quartet will help others gain familiarity with the music.

When a member feels that he can sing his part to one of the songs without the music, he may volunteer to do so, in a quartet, in front of the chapter. A section leader, another member of the music leadership team, or a barbershopper who is experienced in that voice part, should listen to the volunteer's performance, to determine whether he has sung the words and music correctly.

Songs may be learned, and sung, by chapter members in any order. Members may learn more than one voice part. There is no set pattern.

The entire program should be carried out in a spirit of support, fellowship and fun. If determination is made that the volunteer has not sung the song satisfactorily, he should be praised for making the attempt and encouraged to take another look at the music, or listen to a learning tape, and try the song again at the next meeting. It should be pointed out to the membership that failing is an important part of the learning process. Each member should be encouraged to try to sing his part in a quartet.

Set reasonable standards for successful performance, then do not bend those rules. Qualifying should not be automatic.

Forms for recording individual qualifications and ordering of group awards are included in the back of this book. The quartet activity chairman should keep careful records and may wish to make copies of these documents for that purpose. See page 2, Awards.

After a year or so, interest may wane, as most members of the chapter learn all twelve songs. The program can still be continued, perhaps on

a monthly basis or at whatever frequency is desired, as new members join the chapter and want to participate.

Awards

When a member successfully sings his voice part to one of the Barberpole Cat songs, he should, in addition to having his individual record sheet updated, be applauded and have his name placed on a chart, with credit for that song indicated. The chart should be displayed prominently, so that all chapter members can observe everyone's progress toward the goal of learning all 12 songs. A special chart for this purpose may be ordered from the *Harmony Marketplace* catalog (Stock no. 4001). Alternatively, the chapter may want to create its own chart.

Upon completion of the first six songs, the member can receive a Barberpole Cat certificate. When the member completes all 12 songs, he is eligible to receive a Barberpole Cat lapel pin. Both are free of charge. To obtain the certificates and pins, the chapter quartet activity chairman (See *Music Leadership Team Manual*, Chapter IV) fills out a **Barberpole Cat Program Report Form**, included in the back of this book, and has the chapter secretary send the form to the international office.

Award certificates and pins should be presented with appropriate fanfare.

Members who become certified Barberpole Cats will enjoy singing the songs with other chapter members and with Barbershoppers they meet at Society activities. Once they experience the joy of singing in a quartet, they may want to become involved in other quartet activities.

Other ways to use the program

The Barberpole Cat program can be adapted to suit individual chapter needs and preferences.

The learning/qualifying program can be set aside and the songs used to promote informal singing. Instead of being presented as part of the chapter meeting, the program can be a

separate break-out session. Or, it can be an "early-bird" program, presented before the chapter meeting. It should be pointed out, however, that there is value in the enthusiastic support of other chapter members when the program is part of the chapter meeting.

Awards can be eliminated, or additional awards may be devised by the chapter. For example, a T-shirt could be awarded to members who learn all four voice parts to the twelve songs.

While a point will be reached at which there is no longer interest in presenting the Barberpole Cat program each week, the chapter may still wish to continue quartet promotion. One method of doing this is by creation of a similar program, using chorus repertoire songs instead of the Barberpole Cat series. A similar set of awards, using pins, cloth sew-on patches, T-shirts, or other incentives can be devised. A chapter logo or some other design may be substituted for the Barberpole Cat emblem on these prizes.

Learning tapes

A cassette learning tape that includes the 12 Barberpole Cat songs is available from the *Harmony Marketplace* catalog. The right channel contains just your voice part. The left channel contains the other 3 voices at a lower volume level. This tape will also play your part predominant on a portable type player that has only one speaker.

By adjusting your balance control to the right, you can listen to and sing along with just your voice part. By adjusting the balance full left, your part will be omitted, and you will be able to sing with the other 3 voice parts, just like in a real quartet.

A set of four tapes as well as individual tapes are available. Please contact our order desk for current pricing and other ordering information.

Stock no. 4902 - Tenor

Stock no. 4903 - Lead

Stock no. 4904 - Bari

Stock no. 4905 - Bass

Stock no. 4901 - Set of Four

MY WILD IRISH ROSE

1899

Words and Music by CHAUNCEY OLCOTT (1858-1932)
Arr. FLOYD CONNETT

TENOR LEAD

8

1 2 3 4 5 6 7

My wild I - rish rose, the sweet - est flow'r that grows,

BARITONE BASS

8

8 9 10 11 12 13 14

— You may search ev - 'ry - where, but none can com - pare With my wild I - rish

15

15 16 17 18 19 20 21 22

rose. My wild I - rish rose, the dear - est flow'r that
rose, I - rish rose, rose, my rose,

rose.

23

23 24 25 26 27 28 29

grows, And some - day for my sake, she may let me take The bloom from my

TAG:

30

30 31 32 33 34 35 36

wild I - rish rose, my rose, The bloom from my wild I - rish rose.
wild I - rish rose.

WAIT TILL THE SUN SHINES, NELLIE

1905

By ANDREW B. STERLING (1874-1955)

and HARRY VON TILZER (1872-1946)

Arr. WARREN "BUZZ" HAEGER

VERSE:

TENOR
LEAD

Musical notation for Tenor Lead, measures 1-3. The melody is written in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The notes are: 1. G4, A4, B-flat4, A4; 2. G4, F4, E4, D4; 3. C4, B3, A3, G3.

On a Sun - day morn_ sat a maid for-lorn_ With her sweet-heart by her

BARITONE
BASS

Musical notation for Baritone Bass, measures 1-3. The accompaniment is written in a bass clef with a key signature of three flats and a common time signature. The notes are: 1. G3, A3, B-flat3, A3; 2. G3, F3, E3, D3; 3. C3, B2, A2, G2.

Musical notation for Tenor Lead and Baritone Bass, measures 4-6. The Tenor Lead continues with notes: 4. G4, A4, B-flat4, A4; 5. G4, F4, E4, D4; 6. C4, B3, A3, G3. The Baritone Bass continues with notes: 4. G3, A3, B-flat3, A3; 5. G3, F3, E3, D3; 6. C3, B2, A2, G2.

side; Thru the win - dow pane_ she looked at the rain, "We must

Musical notation for Tenor Lead and Baritone Bass, measures 7-9. The Tenor Lead continues with notes: 7. G4, A4, B-flat4, A4; 8. G4, F4, E4, D4; 9. C4, B3, A3, G3. The Baritone Bass continues with notes: 7. G3, A3, B-flat3, A3; 8. G3, F3, E3, D3; 9. C3, B2, A2, G2.

stay home, Joe," she cried. "There's a pic - nic too, at the
she cried.

Musical notation for Tenor Lead and Baritone Bass, measures 10-12. The Tenor Lead continues with notes: 10. G4, A4, B-flat4, A4; 11. G4, F4, E4, D4; 12. C4, B3, A3, G3. The Baritone Bass continues with notes: 10. G3, A3, B-flat3, A3; 11. G3, F3, E3, D3; 12. C3, B2, A2, G2.

Old Point View;_ It's a shame it rained to - day, to - day." Then the
to - day."

Musical notation for Tenor Lead and Baritone Bass, measures 13-16. The Tenor Lead continues with notes: 13. G4, A4, B-flat4, A4; 14. G4, F4, E4, D4; 15. C4, B3, A3, G3; 16. G4, A4, B-flat4, A4. The Baritone Bass continues with notes: 13. G3, A3, B-flat3, A3; 14. G3, F3, E3, D3; 15. C3, B2, A2, G2; 16. G3, A3, B-flat3, A3.

boy drew near, kissed a - way each tear, And she heard him soft - ly say:

CHORUS:

17 18 19 20 21 22 23

"Wait till the sun shines, Nel - lie, When the clouds go drift - ing

Detailed description: This system contains measures 17 through 23. The music is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The vocal line features a mix of quarter and eighth notes, with some rests. The piano accompaniment consists of chords and moving bass lines.

24 25 26 27 28 29 30

by. We will be hap - py, Nel - lie, Don't you

Detailed description: This system contains measures 24 through 30. The vocal line continues with quarter notes and rests. The piano accompaniment provides harmonic support with chords and a steady bass line.

31 32 33 34 35 36

my hon - ey. Don't you cry; Down Lov - er's lane we'll wan - der,

Don't you cry; For we'll go

Detailed description: This system contains measures 31 through 36. Measure 31 has a long note with a fermata. The vocal line includes a phrase with a fermata. The piano accompaniment features chords and a bass line.

37 38 39 40 41 42

Sweet - hearts, you and I. Wait till the

Detailed description: This system contains measures 37 through 42. The vocal line has a phrase with a fermata. The piano accompaniment includes chords and a bass line.

43 44 45 46 47 48

sun shines, Nel - lie, Bye and bye,

Detailed description: This system contains measures 43 through 48. The vocal line includes a phrase with a fermata. The piano accompaniment features chords and a bass line.

TAG: 49 50 51 52 53 54

Bye and, yes, bye and bye."

bye."

Detailed description: This system contains measures 49 through 54, labeled as the 'TAG'. The vocal line includes a phrase with a fermata. The piano accompaniment features chords and a bass line.

SWEET AND LOVELY (THAT'S WHAT YOU ARE TO ME)

1971

By NORMAN STARKS
Arr. MAC HUFF

VERSE:

TENOR LEAD

8

1 Last night a - lone, 2 on our way home, 3 you turned and 4 5

BARITONE BASS

6 me, 7 to 8 me: 9 "I love you so, and 10

said to me: me, to me:

BARITONE BASS

11 I want to know, 12 What do you think a - bout 13 me?" 14 15 me, a - bout 16 me?"

BARITONE BASS

CHORUS:

17 Sweet and love - ly, 18 that's what you are to 19 me. 20 21 22 23 24

BARITONE BASS

25 26 27 28 29

Sug - ar and spice and ev - 'ry - thing nice; You're all a

30 31 32 33 34 35 36 37

be, — should be.
 girl should be. ——— Soon we'll mar - ry, You'll be my

be, — should be.

38 39 40 41 42 43 44

blush - ing bride. ——— I will smile all the while you're

45 46 47 48 49 50 51

by my side. TAG:
 by my side. ——— I will smile all the

by my side.

52 53 54 55 56

while you're by my side. ——— by my side.

by my side.

DOWN OUR WAY

1927

By AL STEDMAN & FRED HUGHES

Arr. FLOYD CONNETT

CHORUS:

TENOR LEAD

1 2 3 4 5 6 7 8 9

Down our way, — both night and day, — You know ev - 'ry -

BARITONE BASS

10 11 12 13 14 15 16

bod - y and they all know you, And e - ven po - lice - men say, "How do you do."

17 18 19 20 21 22 23 24 25

Pals by the score, — and gals ga - lore, — And that old gang of

TAG:

26 27 28 29 30 31 32 33 34 35 36

mine, They sang "Sweet Ad - e - line," — Down our way, — Down our way. —

HONEY/LITTLE 'LIZE-MEDLEY

1898 - Traditional

Arr. FLOYD CONNETT

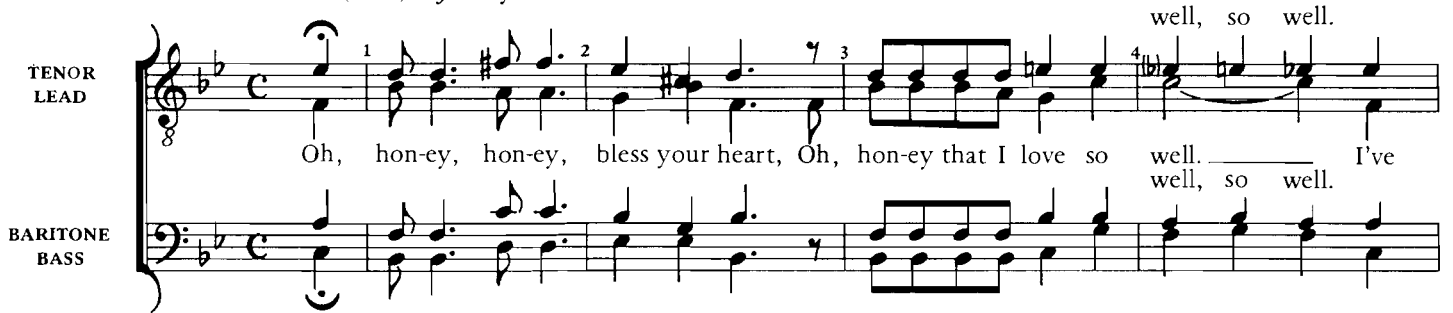
CHORUS: HONEY (1898) - by Harry Freeman

TENOR LEAD

well, so well.

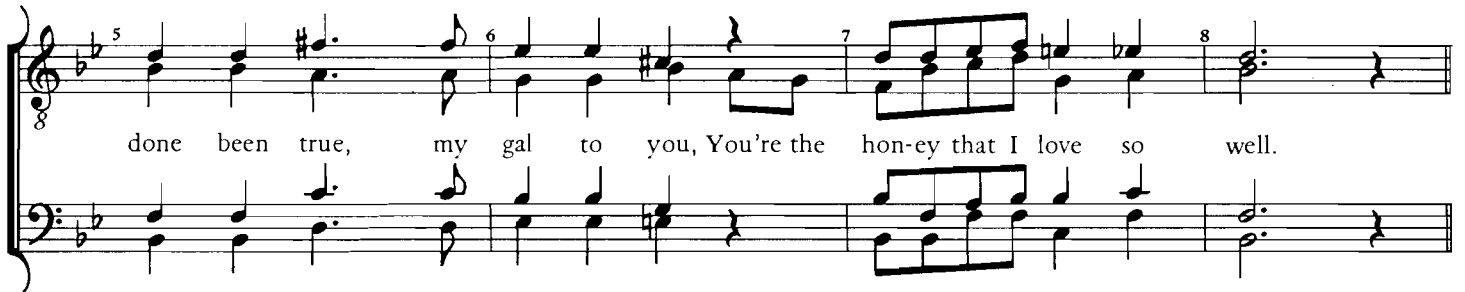
Oh, hon-ey, hon-ey, bless your heart, Oh, hon-ey that I love so well. I've well, so well.

BARITONE BASS



5 done been true, my gal to you, You're the hon-ey that I love so well.

6 7 8



CHORUS: LITTLE 'LIZE - Traditional

9 Lit-tle 'Lize, I love you, Lit-tle 'Lize, I love you, Love you in the spring and in the

10 11



12 fall. Lit-tle 'Lize, I love you, Lit-tle 'Lize, I love you,

13 14

Hon-ey, hon-ey, hon-ey, hon-ey,



15 Love you best of all. Hon-ey that I love so well.

16 17 18

Hon-ey, hon-ey, hon-ey, hon-ey,

TAG:



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LET ME CALL YOU SWEETHEART

Words by BETH SLATER WHITSON

Music by LEO FRIEDMAN

TENOR LEAD

BARITONE BASS

1 Let me call you "Sweet-heart," I'm in love with

2

3

4

5

6

7 you.

8

9 Let me hear you whis- per that you

10

11

12

13 love me too.

14

15

16

17 Keep the love- light glow- ing

18

19

20 in your eyes so true.

21

22

23

24

25 Let me

26 call you "Sweet-heart," I'm in love with you, with you.

27

28

29

30

31 you, with you.

32

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SWEET, SWEET ROSES OF MORN

1930s

Words and Music by OSCAR F. JONES (1892-19 ?)

and MARTIN S. PEAKE (1894-19 ?)

Arr. FLOYD CONNETT

CHORUS:

TENOR LEAD

1 2 3 4 5 6

Sweet, sweet ro - ses of morn, You're the i - deal of my

BARITONE BASS

7 8 9 10 11 12 13

dreams; — My heart's all in a whirl, I could love you for -

14 15 16 17 18

ev - er, it seems. — Like a fash - ion plate on Broad -

19 20 21 22 23 24 25 26

way, — You came out with the sun's first gleam; — Sweet, sweet

27 28 29 30 31 32

ro - ses of morn, You're the i - deal of my dreams. _____

This system contains musical notation for measures 27 through 32. The melody is written in the treble clef and the bass line in the bass clef. The key signature has one flat (B-flat). Measure 27 starts with a quarter note G4, followed by quarter notes A4 and B4. Measure 28 has a quarter note C5, a quarter rest, and a quarter note B4. Measure 29 has a quarter note A4, a quarter note G4, and a quarter note F4. Measure 30 has a quarter note E4, a quarter note D4, and a quarter note C4. Measure 31 has a quarter note B3, a quarter note A3, and a quarter note G3. Measure 32 has a half note G3 and a half note F3, both with a fermata.

TAG:

33 34 35 36 37

Like a fash - ion plate on Broad - way, _____ You came out with the

This system contains musical notation for measures 33 through 37. The melody is written in the treble clef and the bass line in the bass clef. The key signature has one flat. Measure 33 has a quarter note G4, a quarter note A4, and a quarter note B4. Measure 34 has a quarter note C5, a quarter note B4, and a quarter note A4. Measure 35 has a quarter note G4, a quarter note F4, and a quarter note E4. Measure 36 has a quarter note D4, a quarter note C4, and a quarter note B3. Measure 37 has a quarter note A3, a quarter note G3, and a quarter note F3.

38 39 40 41 42 43 44

sun's first gleam; _____ Sweet, sweet ro - ses of, ro - ses of

This system contains musical notation for measures 38 through 44. The melody is written in the treble clef and the bass line in the bass clef. The key signature has one flat. Measure 38 has a quarter note G4, a quarter note A4, and a quarter note B4. Measure 39 has a quarter note C5, a quarter note B4, and a quarter note A4. Measure 40 has a quarter note G4, a quarter note F4, and a quarter note E4. Measure 41 has a quarter note D4, a quarter note C4, and a quarter note B3. Measure 42 has a quarter note A3, a quarter note G3, and a quarter note F3. Measure 43 has a quarter note E3, a quarter note D3, and a quarter note C3. Measure 44 has a quarter note B2, a quarter note A2, and a quarter note G2.

45 46 47 48 49 50

morn, _____ You're the i - deal of my dreams. _____

This system contains musical notation for measures 45 through 50. The melody is written in the treble clef and the bass line in the bass clef. The key signature has one flat. Measure 45 has a quarter note G4, a quarter note A4, and a quarter note B4. Measure 46 has a quarter note C5, a quarter note B4, and a quarter note A4. Measure 47 has a quarter note G4, a quarter note F4, and a quarter note E4. Measure 48 has a quarter note D4, a quarter note C4, and a quarter note B3. Measure 49 has a quarter note A3, a quarter note G3, and a quarter note F3. Measure 50 has a quarter note E3, a quarter note D3, and a quarter note C3.

SHINE ON ME

18 -

Words by B.B. MCKINNEY

TRADITIONAL
Arr. FLOYD CONNETT

CHORUS: *freely*

TENOR LEAD

BARITONE BASS

Oh! Shine on me, in the morn-in', shine on me. — Will the

light in the light - house shine on me? me, on me?

Shine on me, in the eve - nin', shine on me. — I

won - der if the light - house will shine on me.

THE STORY OF THE ROSE (HEART OF MY HEART)

1899

Words by "ALICE"

Music by ANDREW MACK (1863-1931)

Arr. SPEBSQSA, Inc.

CHORUS:

TENOR
LEAD

BARITONE
BASS

Heart of my heart, I love you, Life would be naught with - out — you.

Light of my life, my dar - ling, I love you, I love you. I can for -

get you nev - er, From you I ne'er can sev - er. Say you'll be

mine for - ev - er, I — love — you. —

YOU'RE THE FLOWER OF MY HEART, SWEET ADELINE

Words by RICHARD H. GERARD (1876-1948)

1903

Music by HARRY ARMSTRONG (1879-1951)

Arr. SPEBSQSA, Inc.

TENOR LEAD

BARITONE BASS

sweet Ad - e - line, my Ad - e - line,

Sweet Ad - e - line, my Ad - e - line, At night, dear
sweet Ad - e - line, my Ad - e - line,

at night, dear heart, for you I pine.

heart, at night, dear heart, for you I pine. In all my

In all my dreams your fair face beams;

dreams In all my dreams your fair face beams; You're the

flow - er of my heart, sweet Ad - e - line. sweet Ad - e - line.

The musical score is written for Tenor Lead and Baritone Bass. It consists of three systems of music. Each system has a vocal line (Tenor Lead) and a piano accompaniment line (Baritone Bass). The key signature is one flat (B-flat major or D minor) and the time signature is 4/4. The lyrics are: 'sweet Adeline, my Adeline, Sweet Adeline, my Adeline, At night, dear heart, for you I pine. In all my dreams your fair face beams; You're the flower of my heart, sweet Adeline.' The score includes various musical notations such as notes, rests, and bar lines.

DOWN BY THE OLD MILL STREAM

By TELL TAYLOR

TENOR
LEAD

BARITONE
BASS

Down by the old mill stream — where I first met you, —

— With your eyes of blue, — dressed in ging-ham too. —

It was there that I knew — that you loved me

— It was there I knew — that you loved me
It was there that I knew — that you loved me

knew, I knew

Sweet six-teen, vil-lage queen,

true. — You were six-teen, — my vil-lage queen, — By the
Sweet six-teen, vil-lage queen,

TAG:

By the old mill stream, mill stream.

old mill stream, — By the old mill — stream. —
By the old mill stream, mill stream.

YOU TELL ME YOUR DREAM

1899

Words by SEYMOUR A. RICE
and ALBERT H. BROWN

Music by CHARLES N. DANIELS (1878-1943)
Arr. PHIL EMBURY

CHORUS:

TENOR LEAD

BARITONE BASS

1 2 3 4 5 6 7 8

You had a dream, well, I had one, too;

9 10 11 12 13 14 15 16

I know mine's best 'cause it was of you.

17 18 19 20 21 22 23 24

Come, sweet - heart, tell me, now is the time;

25 26 27 28 29 30 31 32

You tell me your dream, I'll tell you mine.

TAG:

33 34 35 36 37 38 39 40

You tell me your dream, I'll tell you mine.

GIVE ME YOUR HAND

1 2 3 4

Give me your hand to hold in mine And

Detailed description: This system contains the first four measures of the song. The music is in 3/4 time with a key signature of one flat. The vocal line is on a treble clef staff, and the piano accompaniment is on a bass clef staff. Measure numbers 1, 2, 3, and 4 are written above the vocal staff. The lyrics are: 'Give me your hand to hold in mine And'.

5 6 7 8

I will give you my heart, my heart.

heart. heart.

Detailed description: This system contains measures 5 through 8. The vocal line continues with the lyrics: 'I will give you my heart, my heart.' There are long horizontal lines under the words 'heart,' and 'my heart.' in the vocal staff, and 'heart.' and 'heart.' in the piano staff, indicating a sustained or held note. Measure numbers 5, 6, 7, and 8 are written above the vocal staff.

RING, RING THE BANJO

1 2 3

Ring, ring the ban-jo!

Hey, get a-long, Jim - a-long Joe!

Detailed description: This system contains the first three measures. The music is in 4/4 time with a key signature of one flat. The vocal line is on a treble clef staff, and the piano accompaniment is on a bass clef staff. Measure numbers 1, 2, and 3 are written above the vocal staff. The lyrics are: 'Ring, ring the ban-jo!' and 'Hey, get a-long, Jim - a-long Joe!'.

4 5 6

Camp-town la - dies sing this song,

say! With my ban - jo Doo-dah day!

Oh,

Detailed description: This system contains measures 4 through 6. The vocal line continues with the lyrics: 'Camp-town la - dies sing this song,' 'say! With my ban - jo Doo-dah day!' and 'Oh,'. Measure numbers 4, 5, and 6 are written above the vocal staff. The piano accompaniment features a rhythmic pattern characteristic of a banjo.

Barberpole Cat Program

INDIVIDUAL RECORD

Name _____

Chapter _____

Song	Date qualified
1. My Wild Irish Rose	_____
2. Wait 'Til The Sun Shines, Nellie	_____
3. Sweet And Lovely (That's What You Are To Me)	_____
4. Down Our Way	_____
5. Honey — Little 'Lize Medley	_____
6. Let Me Call You Sweetheart	_____

Send for Barberpole Cat Certificate _____ Date sent for
 _____ Date presented

7. Sweet, Sweet Roses Of Morn	_____
8. Shine On Me	_____
9. The Story Of The Rose (Heart Of My Heart)	_____
10. You're The Flower Of My Heart, Sweet Adeline	_____
11. Down By The Old Mill Stream	_____
12. You Tell Me Your Dream	_____

Send for Barberpole Cat Tie Tac _____ Date sent for
 _____ Date presented

Quartet Activity Chairman _____

Barberpole Cat Program

REPORT FORM

SPEBSQSA, Inc.
6315 Third Avenue
Kenosha, WI 53143-5199

Please send Barberpole Cat Certificates and Tie Tacs for the following Barbershoppers in our chapter who have qualified as indicated (check appropriate column for each man).

Name _____ Certificate _____ Tie Tac _____

Name _____ Certificate _____ Tie Tac _____

Name _____ Certificate _____ Tie Tac _____

Name _____ Certificate _____ Tie Tac _____

Name _____ Certificate _____ Tie Tac _____

Name _____ Certificate _____ Tie Tac _____

Name _____ Certificate _____ Tie Tac _____

Name _____ Certificate _____ Tie Tac _____

Name _____ Certificate _____ Tie Tac _____

Name _____ Certificate _____ Tie Tac _____

Name _____ Certificate _____ Tie Tac _____

Name _____ Certificate _____ Tie Tac _____

Name _____ Certificate _____ Tie Tac _____

Name _____ Certificate _____ Tie Tac _____

Name _____ Certificate _____ Tie Tac _____

Chapter Quartet Activity Chairman _____

Chapter _____ District _____

Date _____

**The
Barberpole Cat
Program and
Song Book**



BE A BARBERPOLE CAT